

"SO THIS IS EDEN"

A Musical Comedy

In Three Acts



Presented by
THE JUNIOR CLASS
OF
STANFORD UNIVERSITY

1924



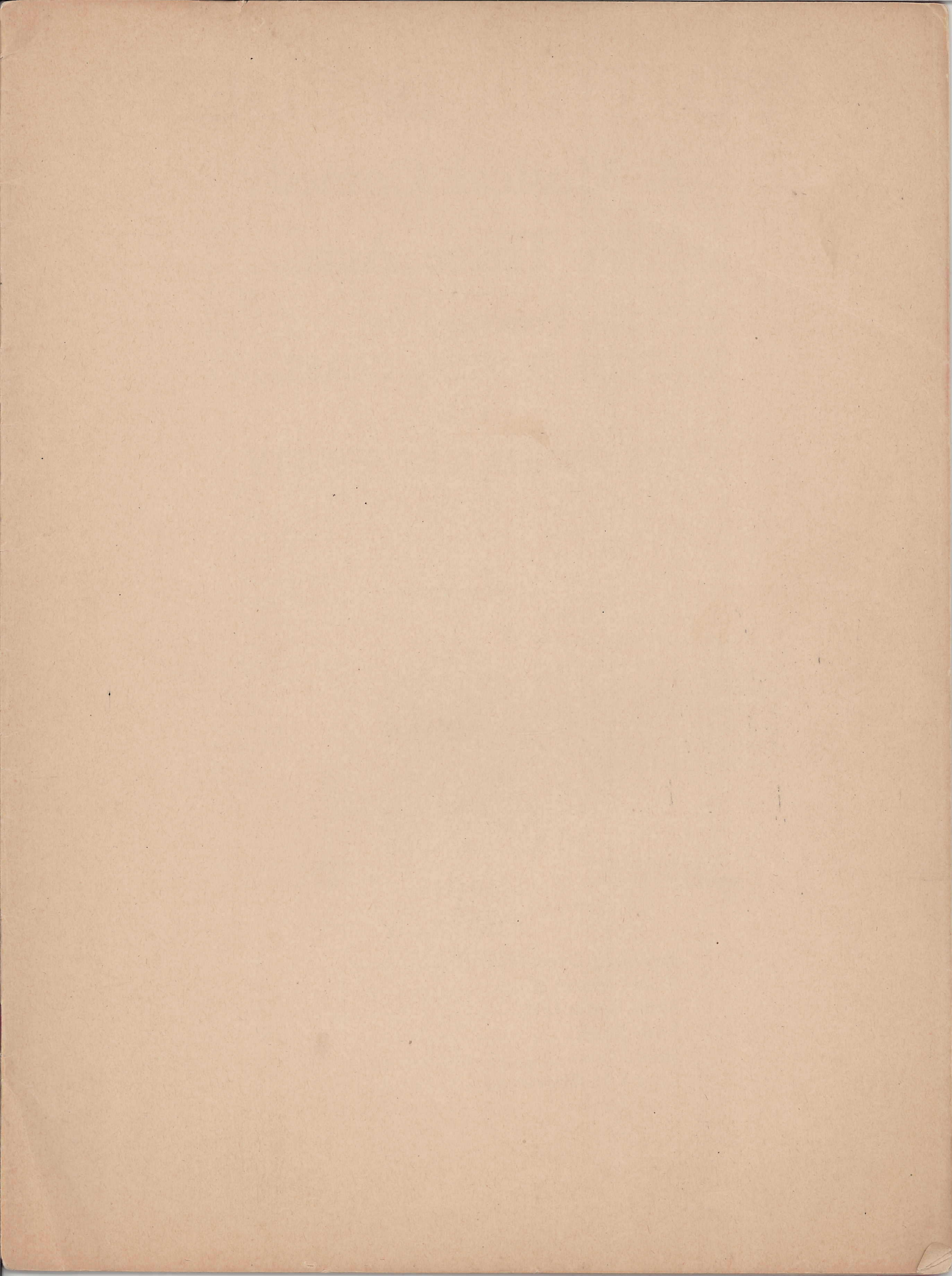
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Six-Store Buying Power





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BOOK BY
GEORGE THOMPSON

LYRICS BY
CLU CAREY
CHARLER SNELL
MARGARET COSGRAVE
CRANSTON STROUP
GENE WHITE
AL LOWENSTEIN
KENNETH HESS



MUSIC BY
CLU CAREY
JOHN WIGGIN
AL LOWENSTEIN
LEW ALABASTER
KENNETH HESS
GENE WHITE
ALICE DODDS
CHARLES SNELL

PRODUCED UNDER THE DIRECTION OF
GENE TRAGO

CHORUS DIRECTOR
EILEEN EYRES

MUSICAL DIRECTOR
LEW ALABASTER

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CAST OF CHARACTERS

Mrs. Devoe	Helen Broughall
Mr. Devoe.....	Dave Mannoccir
Aunt Abigail.....	Mable Ferry
Gerald Harvey.....	Murray Ward
Mac Namara.....	Charles Simons
Mc Coy.....	Sidney Lewis
Deacon Winterchild Higgins	Hollis Chalmers
Piazza.....	Delmer Daves
Nan Devoe.....	Marjorie Allen
Blair Fawkes.....	Llewellyn Forrest
Celestina	Aileen Burks
Roderiguez.....	Lloyd Nolan

PONY CHORUS

Gladys Mc Leod
 Beryl Busbee
 Carol Chandler
 Frances Foster
 Peggy Richardson
 Dorothy Kinkhead
 Doris Bailey
 Rowena Mason

BEAUTY CHORUS

Adelaide Kelly
 Elizabeth Renton
 Grace Reed
 Florence Stanley
 Dorothy Pitts
 Evelyn Huntington
 Marcia Morton
 Grace de Bach

MENS CHORUS

Dean Grunland
 Kenneth Hess
 Robert White
 George Frazier
 Thomas Mc Cleaves
 Edward Lloyd
 Leonard Schwartz
 Francis Manchester

SPECIALTY NUMBERS

Ted Van Deusen
 Gardiner Lippincott
 Barbara Eubanks
 Adelaide Kelly

BUBBLING OVER WITH JOY

KENNETH HESS

Bub-ble-ing o - - - ver with joy, boys, In the
bright lights of dear old Broad-way, It's the
blue laws we've got to de- - stroy, boys, And it's
up with the man who will pay, And so we'll

dance and we'll sing — 'til the dawn, boys, Pass the

bot - tle a - round — just once more, — And from

lit - tle New York, — It's the siz - zle - ing cork — that shows we're

bub - ble - ing o - - - ver with joy. —

HOURI MAMA BLUES

JOHN WIGGIN and
CRANSTON STROUP

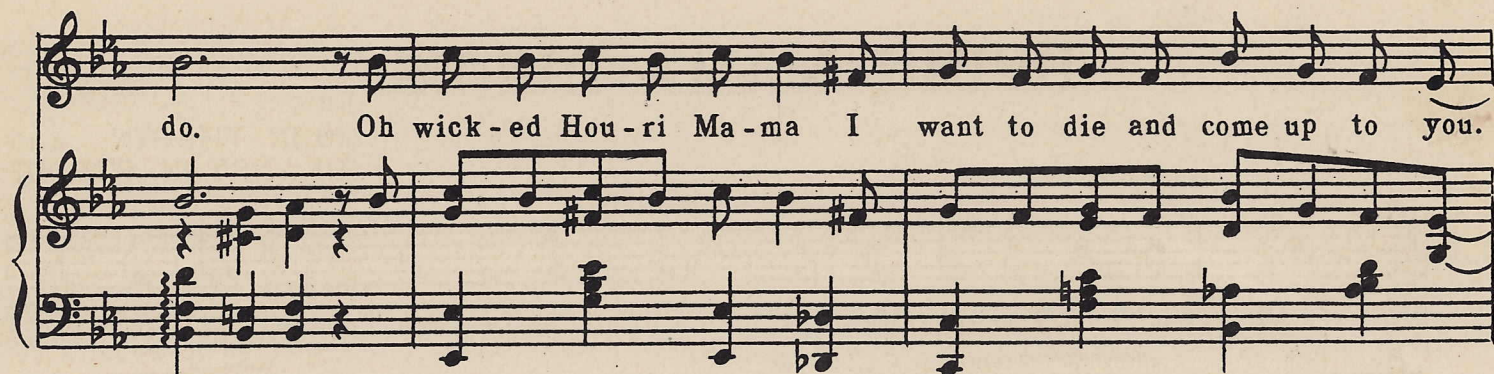
Oh wick - ed Hou - ri Ma - ma, I'll be a Mos lem pa - pa to you, -

I won't be lone - ly with sev - en

hun - dred oth - er ma - ma's too; You

know your stuff quite well e - nuf, And I'm kind o' think - in' you will

do. Oh wick-ed Hou-ri Ma-ma I want to die and come up to you.



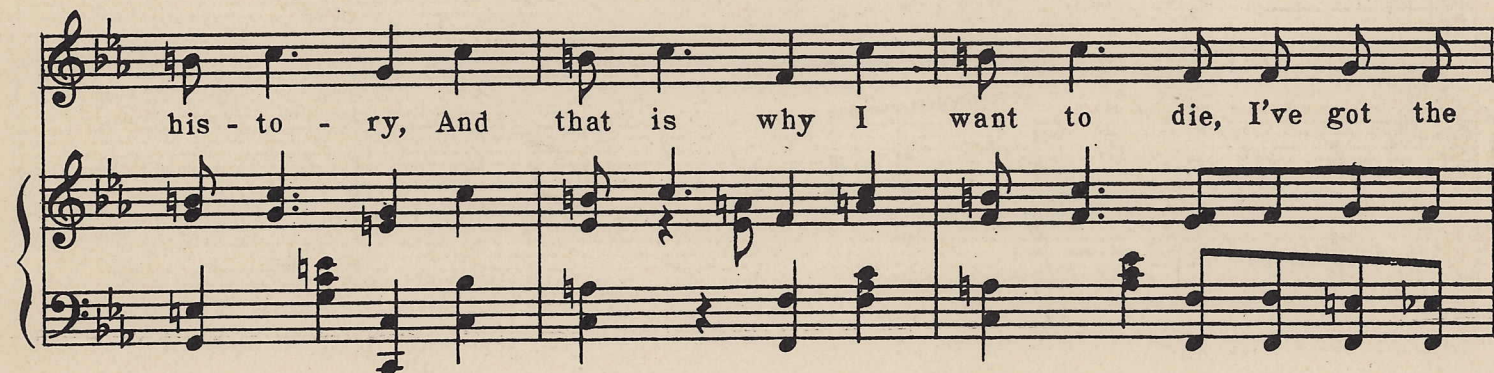
For you're the kind of girl that



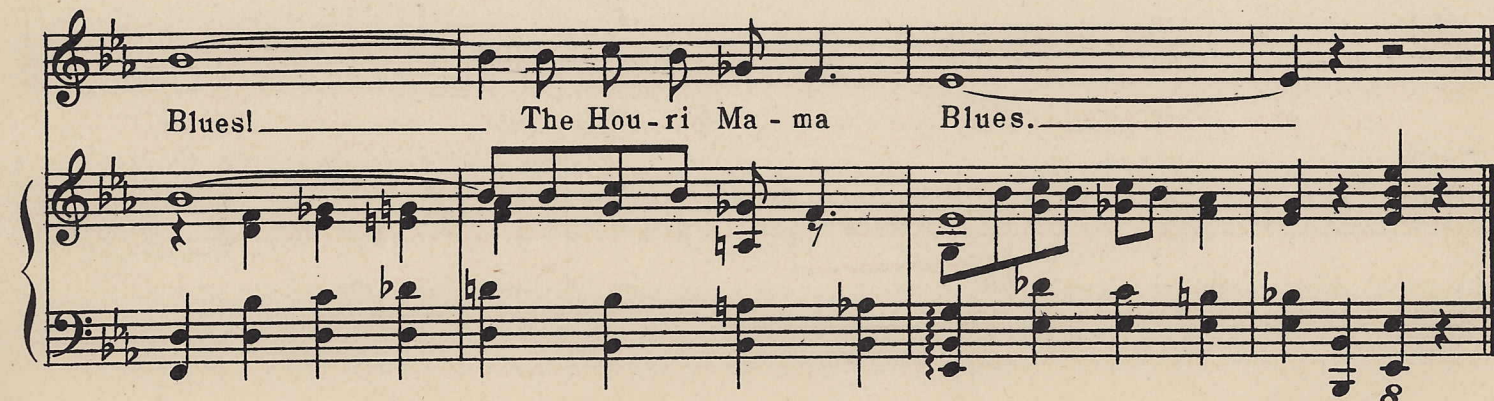
keeps a man from feel-in' blue. Now all my glee is



his - to - ry, And that is why I want to die, I've got the



Blues! The Hou-ri Ma-ma Blues.



SOME LITTLE GIRL

GENE WHITE

Some lit tle girl— will get you some - - - day,

The first system of the song features a vocal melody in G major, 2/4 time. The lyrics are 'Some lit tle girl— will get you some - - - day,'. The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line.

Some lit - tle girl— will steal your heart a - way.—

The second system continues the vocal melody and piano accompaniment. The lyrics are 'Some lit - tle girl— will steal your heart a - way.—'. The piano part includes some chordal textures in the right hand.

Oft you com - plain— and vow that "nev - er a - gain,"— On some sweet

The third system continues the vocal melody and piano accompaniment. The lyrics are 'Oft you com - plain— and vow that "nev - er a - gain,"— On some sweet'. The piano part continues with its accompaniment.

Ma - ma you'll spend your fives and tens,

The fourth system concludes the vocal melody and piano accompaniment on this page. The lyrics are 'Ma - ma you'll spend your fives and tens,'. The piano part ends with a final chord.

But be fore long— there comes an - oth - - - er,

The first system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#), indicating G major. The vocal line begins with a quarter note G, followed by eighth notes A, B, C, D, E, F#, and G. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Zip goes your vow— and you're a lov - - - er.

The second system continues the musical piece. The vocal line has a quarter note G, followed by eighth notes A, B, C, D, E, F#, and G. The piano accompaniment maintains the same rhythmic pattern as the first system.

Then some sweet June— there's bound to be a hon - ey - moon, Be -

The third system of the musical score. The vocal line includes a half note G, followed by eighth notes A, B, C, D, E, F#, and G. The piano accompaniment continues with its established pattern.

ware of some lit - tle girl. —

The fourth and final system on the page. The vocal line ends with a half note G, followed by eighth notes A, B, C, D, E, F#, and G. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

MAH JONGG

AL LOWENSTEIN

Mah Jongg, — Gee! I won-der why they can't stop play-ing it,

Al-ways say-ing it! Mah Jongg, — Al-tho it's the craze I

can't stop hat-ing it, Al-ways rat-ing it; Where ev-er I go,

Some one's sure to shout, "Let's all play Mah Jongg!"

That lets me out! 'Pung' 'Chow' — How I loathe the words, They're

al - most kill - ing me, Nev - er thrill - ing me. Some how —

— al - ways am the goat, They nev - er let me be! Al - ways af - ter me,

Night and day to come and play that

Sing song Chi-na name, The game of Mah Jongg.

ISLAND LOVE

CHARLES SNELL

Come and be my queen, — And rule the Isle, — you and I; —

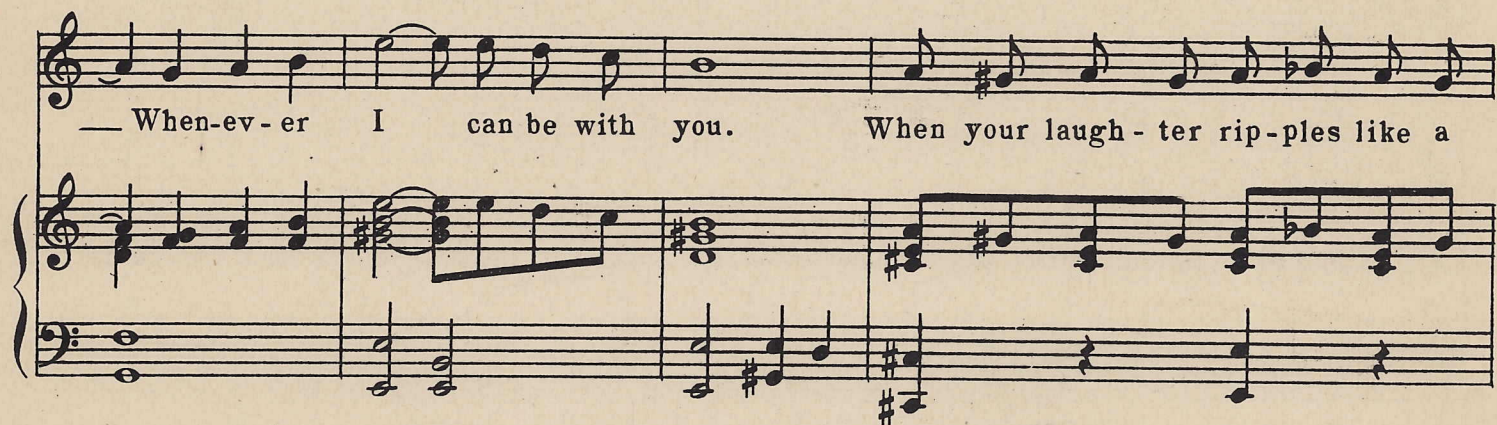
Par - a - dise'twould seem, — We'd nev - er sigh for pleas - ure when to - geth - er,

And your least de - sire — would be a Heav - 'n - ly com - mand,

All would bow be - fore you, I would a - dore you, Hist - ry can - not show,



— Such flam-ing fir - es of love — as surge and blaze a - new —



— When-ev - er I can be with you. When your laugh - ter rip-ples like a



line from Keats, I with soul en - chan - ted and a heart that leaps, Im



plore you once a - gain, — To rule the Isle with me. —

DEAR OLD BROADWAY

JOHN WIGGIN and
CRANSTON STROUP

Joy nights, White lights, That's the life for me. Broadway Broadway the place where I would

The first system of the musical score for 'Dear Old Broadway'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: 'Joy nights, White lights, That's the life for me. Broadway Broadway the place where I would'.

be. From the Da-go's mean ca-fes To the swell-est ca-ba-rets. Would-n't trade your

The second system of the musical score. The lyrics are: 'be. From the Da-go's mean ca-fes To the swell-est ca-ba-rets. Would-n't trade your'.

Is-land pla-ces For Al Jol-son's fun-ny fa-ces. Gil-da Grey's wick-ed ways Make me cer-tain

The third system of the musical score. The lyrics are: 'Is-land pla-ces For Al Jol-son's fun-ny fa-ces. Gil-da Grey's wick-ed ways Make me cer-tain'.

I will stay. That's no place for those who want to die _____ Greenwich village

The fourth system of the musical score. The lyrics are: 'I will stay. That's no place for those who want to die _____ Greenwich village'.

life is fine Lots of women, Lots of wine, I won't stray far a-way From Dear Old Broadway!

The fifth system of the musical score. The lyrics are: 'life is fine Lots of women, Lots of wine, I won't stray far a-way From Dear Old Broadway!'.

LOVE DREAM

CLU CAREY

You are the love dream I've loved all these years, —

You are the cause of my sad - - ness and bit - ter tears,

Though you are turn - - ing a - way from me now, — My

heart keeps on burn - - - ing for You, Dear, some - how. —

THINKING OF YOU

CLU CAREY

I'm al-ways think-ing of you, dear, Dream-ing the whole night
long Hop-ing and wish-ing too, dear, Sing-ing a -
gain "Love's Old Sweet Song" Now that I've told you my sto -
ry You know my heart is true If you will say that your
love is all for me I'll nev - er stop think-ing of you.

SO THIS IS EDEN

17

Lyric by
CLU CAREY

Music by
LEW ALABASTER

So this is E-den, That dear old won-der-land Where life is al-ways one sweet
song. ——— Where Eve and A-dam once played up-on the sand. It's no won-der
that the first man went to do-in' wrong We find those — pret-ty moon - lit nights
— That does-n't seem to stop those ap - pe-tites, — and so if this is E-den please send
me on my way — back to the lights of Old Broad - way.

The musical score is written for voice and piano. It features a melody line for the voice and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as chords, arpeggios, and single notes. The score concludes with a double bar line.

MY CAVEMAN

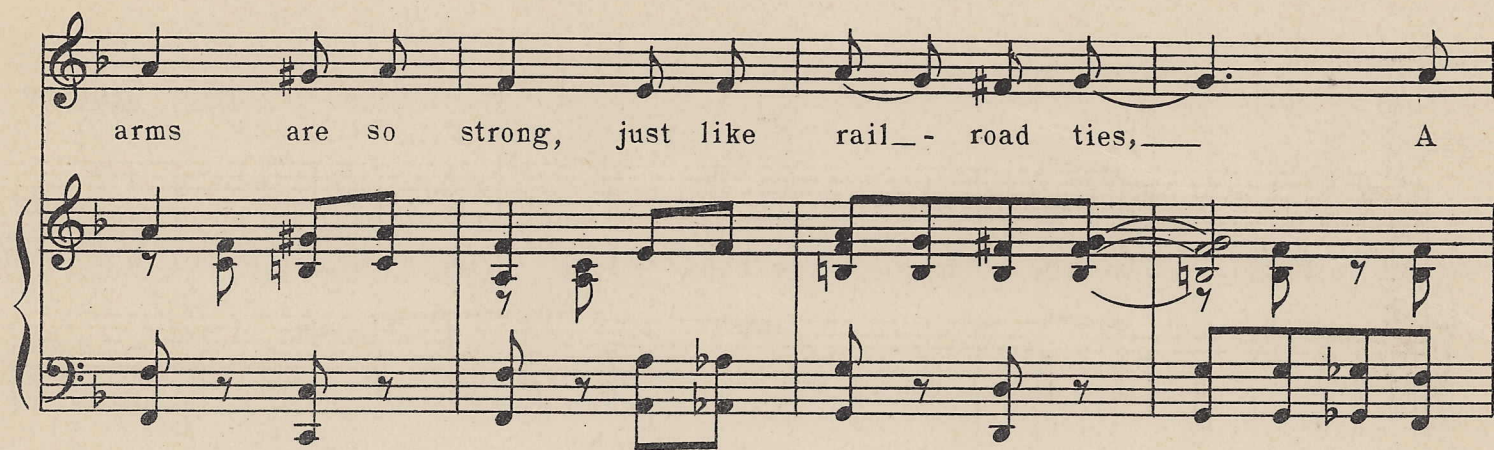
CLU CAREY

You are the man I've been look - ing for, —

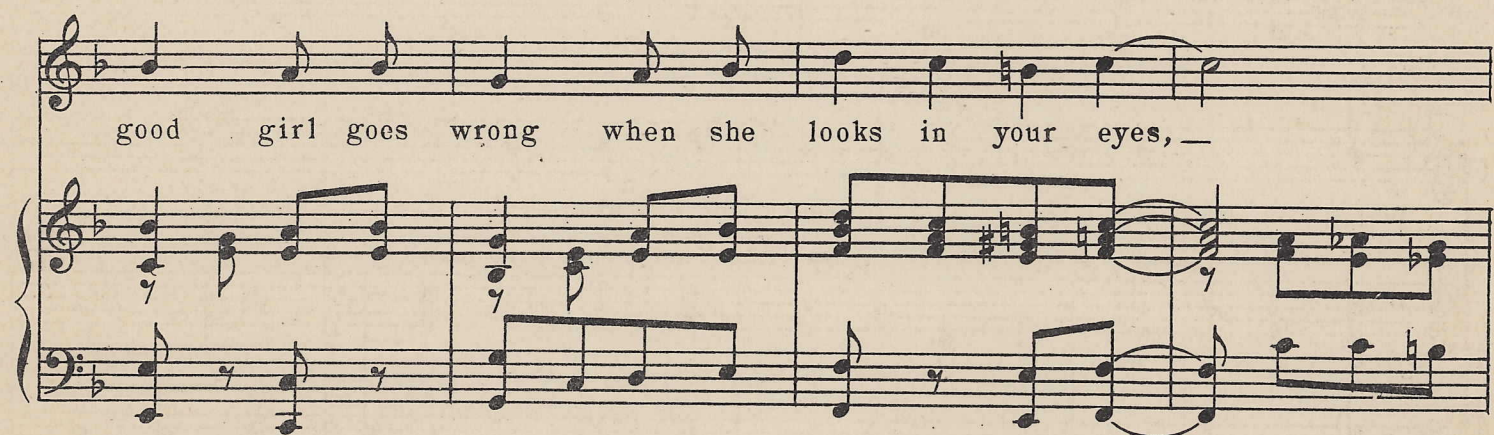
Watch - ing, a - wait - ing your knock at my door, —

You must be bash - ful or mod - est I guess, —

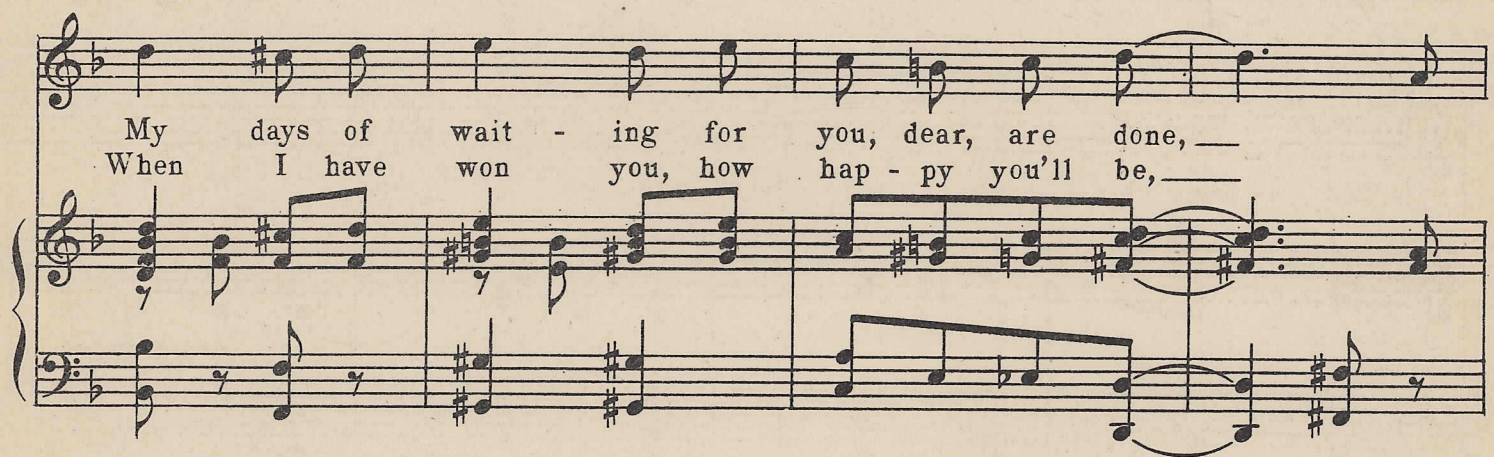
Could - n't re - sist me in my lov li ness. — Your



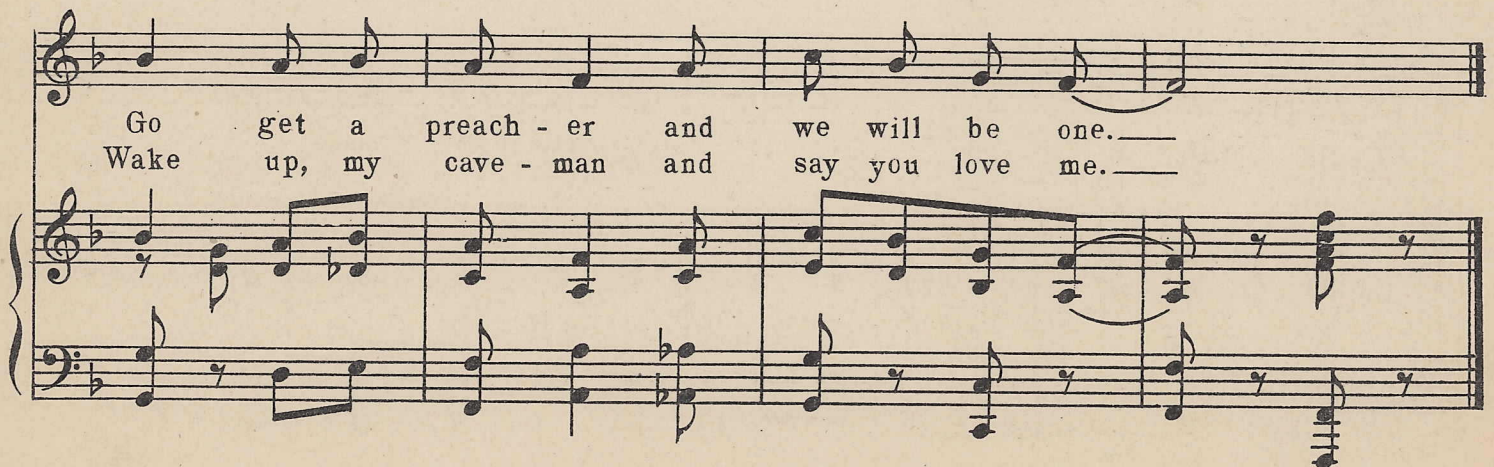
arms are so strong, just like rail - road ties, — A



good girl goes wrong when she looks in your eyes, —



My days of wait - ing for you, dear, are done, —
When I have won you, how hap - py you'll be, —



Go get a preach - er and we will be one. —
Wake up, my cave - man and say you love me. —

CELESTINA

Lyric by
MARGARET COSGRAVE

Music by
ALICE DODDS

My Is-land Queen, Is this a dream dear? Or have you tru-ly

re-turned to me; I've learned my les-son, How hard it's been dear;

Now we're to-gether, Let's try a-gain. Ah Ce-les-tin-a

Just on the sly, dear Choose brun-ettes on ly Let blondes pass by; My

heart is call-ing Love di-vine, Say you'll a-gain be mine.

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